

ARCHITECTURE

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REGISTRATION BUREAU FOR DRAUGHTSMEN.

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PROFESSIONAL COMMENT.

FORTUNATELY some progress is being made towards getting the architectural and insurance interests in closer touch. The National Fire Protection Association recently altered its method of organization so that architectural societies could join in their deliberations and extended a special invitation to the American Institute of Architects. In response to this invitation the convention of the A. I. A. resolved, "That the American Institute of Architects accepts the invitation to become an active member of the National Fire Protection Association, and authorizes its president to appoint one or more delegates to represent it at the stated meetings of the association and to act on committees thereof."

Locally the situation shows no improvement. The pamphlet of "Standards" which the Fire Insurance Exchange promised to the building trades has not been issued and a member of the committee of the New York Chapter at whose suggestion the promise was made informs us that he has heard nothing of the matter for some months. In the meantime, the local Board of Fire Underwriters has been perniciously active in the matter of ventilating ducts from gas logs which the Board insists are flues under the Code. Unfortunately the Building Code which was prepared some years ago does not make any special provision for the construction of these vents but successive superintendents have permitted their construction of tile pipe surrounded by fireproof blocks where the purpose for which they are to be used was evident from their arrangement. The authorities were thoroughly justified in their stand by the provision for a liberal interpretation contained in the Code and they granted permits accordingly. Long after these permits were granted and many of the buildings almost completed, the Underwriters complained to the Bureau of Buildings, demanding that these vents be considered as flues under the law and constructed as such, notwithstanding that their own inspectors have been passing them for years and the Superintendent of Buildings not having sufficient back-bone to stand out against the powerful influences of the insurance interests, reversed his previous ruling and said, amen. In consequence of this reactionary stand, the owners of many large hotels and apartment houses, now under construction, have been compelled to spend large sums of money in order to tear down work for which they have already received official sanction and re-erect it in accordance with the ideas of some gentlemen, who as representatives of purely private interests have not progressed sufficiently to know that illuminating gas is used for fuel. The new Hotel Belmont spent thousands of dollars uselessly to satisfy these gentlemen, who without protest on the part of the interests most effected, have imposed their will on the public as superior to the official interpretation of the law.

THEODORE STARRETT and the Employers' Association have been having a merry time. Both sides have lost their temper without advancing their interests, and the Thompson-Starrett Company has been expelled from the Employers' Association. Mr. Starrett has pointed out that the New York builders have combined to corral all the work in their line and to uphold prices. Even if this statement is true it does not convict the builders of any action that could not be charged equally against almost every industry throughout the country. The whole tendency of modern industry is to do exactly what the builders are doing. Architects combine in their associations to uphold prices and to regulate practice; steel magnates combine their mills; railroads go into pools; builders into employers' associations and mechanics and

artisans into unions. The great corporations such as is represented by Mr. Starrett do the identical thing, only their interest being more vast they keep these combinations under more exclusive and personal control, but they stifle competition just the same and obtain the same results. Whether we as architects believe that these conditions will be conducive to better conditions in the building trade or not, none of us can deny that they fairly represent the modern tendency, and that the troubles with which the building trades have been surfeited all have been caused by the efforts of the various units of the trade to adjust themselves to the new tendency.

NEW YORK has tried arbitration which does not arbitrate as yet. Men are not bowing to moral force, and many conservative men who but a few years ago considered any arbitration which was not permissive an "iridescent dream" now see the only hope for industrial peace in the power of the law. Even such a man as Isaac A. Hopper, one of the most experienced builders in New York and the present Superintendent of Buildings, is now one of the most earnest advocates of compulsory arbitration. It has also been pointed out with considerable force that this principal is more applicable to the building trades than to other industries on account of the interdependence of the various units necessary to produce the finished product. Let one of these units get into trouble with its employees, and thousands of men only indirectly concerned are equal sufferers, and although there is work to do and men anxious to do it; under the present system they must remain idle, and through them the whole community suffers.

AN "architectural designer" in Washington has recently circularized the profession offering "expert assistance and consultation on government competitions" in a manner which gives one the impression that it is well to consult some one who is "next to"

our Uncle Samuel when invited to compete for government work. He gives a long list of references and it is therefore fair to presume from the announcement that these gentlemen are in the habit of employing "ghosts" on occasions when they think that this usually mythical person will be useful.

WE are so much in the habit of protesting against competitive programmes for open competitions that it gives an architect a shock when one is found which commends itself to the judgment of the profession. Open competitions are the bane of architectural practice but if we must have them the programme prepared by the Vicksburg Battlefield Commission for a monument

to commemorate the services of certain Pennsylvania volunteer regiments is a model in its way. From the very title which reads "Programme for a Competition for the Selection of a Design" it is evident that the codes prepared by the architectural societies have borne good fruit and a jury composed of Augustus St. Gaudens, Frank Miles Day and Harrison S. Morris is named which is to "select from among the designs submitted, not less than three, and ranking these in the order of merit, shall advise the Commission to adopt the one placed first." The somewhat unfortunate circumstance that this excellent jury's decision is not final is compensated for by the provision of the next article which promises to make amends for a long list of broken agreements on the part of similar bodies by providing that "The Commission shall, *within ten days* of the receipt of the report of the jury, duly select a design from among those recommended, and will *without delay* either retain its

author as architect or award the contract for the work should the design be submitted by a contractor." Realizing that such a competition may be entered by sculptors and contractors who would be willing to provide for the actual erection of the work, arrangements are carefully made compelling such competitors to submit working drawings and complete specifications in addition to the simply rendered plans and elevations required from the architect. And to cap it all ten per cent. commission is provided for the winner of the competition.

THE interesting point as to how much an architect may properly over-run in his estimates and still serve his client within the proper scope of his employment was recently decided in an appeal taken from a verdict given to Mr. Thomas Rowe, an architect, in which Mr. Yorke Allen acted as counsel. The Appellate Division of the Supreme Court of the State of New York confirmed the verdict awarding the fees to Mr. Rowe, notwithstanding that it was admitted

that the final estimates for the alteration for which he prepared plans and specifications did over-run \$1,000 above the amount of \$15,000, which the client desired to spend. Mr. Allen in his argument did not deny that the amount of \$15,000 was stipulated by the client as the proposed cost of the work, but contended that as the instructions to keep the work within this figure were given sometime after the sketches were prepared, and even after the first payment was made to the architect, that it was not therefore an expressed condition of employment between the client and the architect. The simple statement by the client that he wished to expend a particular amount did not of itself constitute an expressed condition, and the court therefore sustained the original verdict.



Architects of To-day.

MR. STOCKTON BEEKMAN COLT.

Some years ago the English courts decided that the architect performed satisfactory services if his estimates came within fifteen per cent. of the contemplated cost in the absence of there being expressed conditions in the contract, and on this point the counsel in this case stated that: "It is evident that a reasonable excessive cost over directions of estimate is not fatal to the cause of action, and the limits of the question of what is reasonable is for the jury to decide. The excessive cost in this case was found to be \$1,000, 6 $\frac{2}{3}$ per cent. It seems to us that this brings the question well within the limits where it should be submitted to the jury. The court previous was acting as a jury, and judgment therefore should not be disturbed."

AN architect recently built a store on Fifth Avenue, New York, which he thought was a great credit to his firm. It was built of lime stone, and the iron work was an antique green. At the completion of the work he contemplated it with much satisfaction. After he had turned the building over to his client his gentleman promptly equipped the building with the bluest kind of blue shades. The architect protested as vigorously as he dared against the combination of this blue with the green of the iron work, but the client answered the protest by asking if "God Almighty did not combine blue and green in the color of the trees and sky." The argument was unanswerable—and the blue shades are still in place.

THE New York City Improvement Commission has made its report to Mayor McClellan. Moderate as are the recommendations of the Commission, it is already claimed that they must be abandoned on account of excessive cost, and if this be true the Commission might just as well have set higher standards for future generations of New Yorkers who may have money to build when the city obtains the revenues to which it is properly entitled by the increasing value of its franchises which it now practically gives away while borrowing money to exist. The reports submitted seem to deal exclusively with the old city as it is now built, but even if this cannot be Haussmanized it is certainly possible to lay out a comprehensive plan for the newer part which is now in process of development without the fear that such a scheme would be impracticable, as it would cost no more for the city to make its improvements in its virgin soil along lines consistent with æsthetic ideas than to follow the usual gridiron plan.

Mayor McClellan's comments upon this report were of particular interest to the architectural profession, in so much as he advised that "in carrying out such a plan it will be of the first importance that no public work undertaken shall be antagonistic to it, or be of such a nature as to destroy the homogeneous development of the metropolis. This end has been reached in many European cities, and especially in Paris, by the creation of the office of city architect. Should we provide for such an official we should see to it that the method of his appointment and the fixity of his tenure would assure the best professional equipment and an absolute freedom from political influence." Whatever may be the demerits of the report in general, there has been no criticism of the Mayor's suggestion, and in the one instance where the City of New York has a city architect in the Board of Education his work has been a credit to the profession and to the city which he serves.

RESIDENCE OF MR. R. BURNSIDE POTTER, NEW YORK

THERE are many unique and interesting features in Mr. Potter's house which give it the mark of individuality. The house is situated at 123 East 73d St. on a lot 25'-7" wide. It was built to suit the special requirements of a small family, and, as it was intended to be occupied late in the Spring and very early in the Autumn, the permanent green blinds on the living room have fixed louvres and the panels arranged to open out like Italian blinds.

The mantel pieces throughout the house are antique. The one in the reception room was taken from a house which was built in Edinburgh by R. & J. Addam, and destroyed a few years ago. The furniture of this room is a good example of the Addam period. The room is hung with old rose damask, and the wood work is painted dark gray.

The Drawing Room is a scheme of gray and pink, with the ceiling representing a sky effect painted by Taber Sears. Paintings in the panels over the mirrors are by H. G. Cushing of Boston. The treatment of the curtains with the plumes in the Drawing Room is a detail of importance. This room is carried out as it would have been at the period, and is lighted only by candles. All the furniture is antique.

The Dining Room is hung in dark red damask and the wood work has a very dark antique finish. The general scheme of the hall-ways is gray and green. The floors throughout the house are of teak, giving a very dark and agreeable tone.

The furniture of the ground floor hall is of the extreme end of the eighteenth century and came from a castle near Milan.

This is the first time in the history of the New York Building Department that permission was requested to erect a wooden fence in front of a city residence, and there being no precedent to go by a permit was granted.

SPECIALISM.

R. H. TAYLOR.

MANYSIDEDNESS is not always a mark of intellectual power, and is a characteristic rather of successful business men than of artists. The architect is called upon to exercise his skill in a variety of subjects. The modern building problems alone are sufficient to occupy the attention of any professional man if he wishes to be quite abreast of the day or up to date. He must know a little of various kinds of building, houses for the rich and poor, hospitals, asylums, schools, civic buildings, libraries, technical schools, and laboratories. Beyond this knowledge of building plans he has to be acquainted with many kinds of construction, comprising iron and steel, concrete or reinforced construction, applied to various purposes, in addition to the traditional trades of the mason, bricklayer, carpenter, &c., and the requirements of modern civilized life have compelled him to possess a knowledge of electricity in its many applications to building, for motive power, heating, and lighting, also of hygiene, and sanitary science. He must also have a knowledge of building fittings and apparatus, such as those necessary for schools and laboratories, to enable him to apply his architectural skill economically in the planning of buildings. Mechanical plant is another thing about which he is supposed to know something, if he is to design factories, engine-houses, central power stations, and the like. Now, this manysidedness of architecture has been a source at once of weakness as well as strength: of weakness, because it has tended to divide

(Continued page 41.)



ST. BOTOLPH'S CHURCH AND CORPUS CHRISTI COLLEGE.



CHAPEL, CHRIST'S COLLEGE.



CORPUS CHRISTI COLLEGE.



CHURCHES OF ST. EDWARD AND ST. MARY THE GREAT.

(Continued from page 39.)

the faculties and energies of the professional man, and to divert them into different channels, and of strength, because we are shown the possibilities of modern architecture, and how these various forces can be combined. One of the main results of this multi-form activity has been to subdivide the profession, and subdivision of labor is now one of the great economical forces of our time. It is the backbone and main factor in all the leading industries of the day; it is the principle which has made the prosperity of the great industries of America, such as those of engineering and mechanical trades, and manufactures like Portland cement and tool-making. Our great industries could not go on without it so as to compete with those of other countries; but how far the same principle is an advantage to art is a question of importance. It has divided the profession into a number of specialties, but without, as far as we can see, any direct advantage from an art point of view. In a large miscellaneous practice made up of building and architectural work with branches of surveying, subdivision can be resorted to with good results, as one member of the firm can be engaged in the designing of buildings, other members of the staff in making engineering details, such as steelwork, on supervision, and others on quantities and valuations; or in some large provincial firms one member of the firm transacts the office routine and sees clients, and the other members supervise and conduct special branches. Such a division facilitates the business, just as in manufactures it is found economical. We do not say such a division of work is an ideal one for an architectural purpose, but it certainly enables better results to be achieved. It is a matter of necessity nowadays that architecture be practiced mainly as a means of gaining a livelihood—the man must “live to work”; it has to be practiced as a business chiefly, art secondly. The custom of employing experts in the offices of large firms is common. These experts are engaged in designing the constructional steelwork of a building, in designing special factories and plants. They are, in fact, designing engineers; the chief work is undertaken by specialists. The contractor is often a practical engineer who supplies all the details and supervision, or employs an engineer to look after the work. Here the large financial load carried by the contractor has much modified the condition of things. Formerly the contractor could and would know about all that went on in the building. What says Mr. John McArthur Harris, M.A., in his remarks on “Execution of Architectural Design?” “The few gas, water, and other pipes, the materials, brick, stone, and mortar that went into the building were comparatively easily carried in mind, and their installation followed. Our builders cannot follow the huge contracts of to-day in the same manner. They sublet their work, and they also sublet their obligations. I have seen contracts between general and sub-contractors made so that everything the architect could ask the general contractor to do the sub-contractor bound himself to execute. Reverse this, and you have the rule that what the architect does not demand from the general contractor the latter will not demand from the sub-contractor. What Mr. Harris desires to emphasize is that “while the principal actor in the second period of design is the contractor, the standard of the work is no longer measured by the practical and financial ability of the contractor, but by that of his sub-contractor.” So it is all through the trades. There is a general division of all occupations. Even in the manufacture of pins and needles three different hands perform different portions of the work. But this division of the work has not been productive of the best art work nor architecture. Ruskin, in his “Stones of Venice,” remarks: “We have much

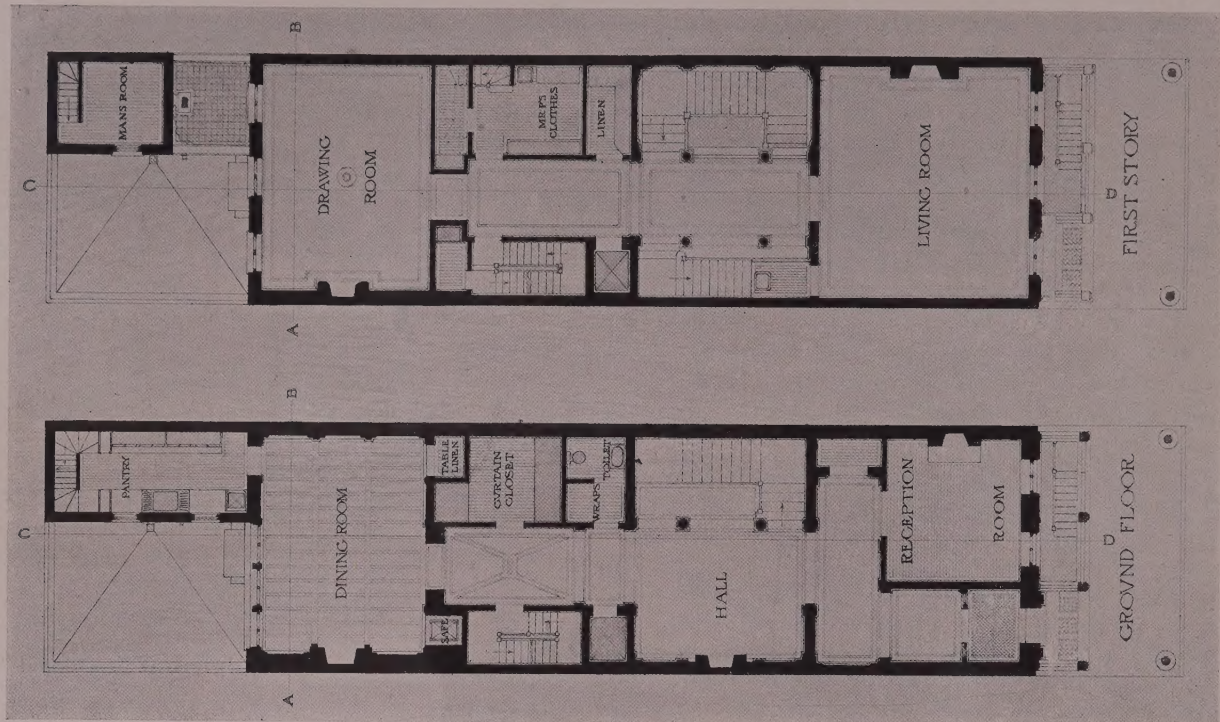
studied and much perfected the great civilized invention of the division of labor; only we give it a false name. It is not, truly speaking, the labor that is divided, but the men—divided into mere segments of men—broken into small fragments and crumbs of life, so that all the little piece of intelligence that is left in a man is not enough to make a pin or a nail, but exhausts itself in making the point of a pin or the head of a nail. Now, it is a good and a desirable thing truly to make many pins in a day; but if we could only see with what crystal sand their points were polished, sand of human soul, much to be magnified before it can be discerned for what it is, we should think there might be some loss in it also,” &c. And he lays down three broad and simple rules: “1. Never encourage the manufacture of any article not absolutely necessary in the production of which invention has no share. 2. Never demand an exact finish for its own sake, but only for some practical or noble end. 3. Never encourage imitation or copying of any kind, except for the sake of preserving record of great works.” Ruskin and Morris, too, taught the necessity of a “right understanding on the part of all classes of which kinds of labor are good for men, raising them and making them happy by a sacrifice of such convenience or beauty or cheapness as is to be got only by the degradation of the workman.” In another chapter of his “Stones of Venice,” he says we should “look for the thoughtful part of labor, and get that out of it, whatever we lose for it, whatever faults and errors we are obliged to take with it.” It is easy to teach a man to do something that is mechanical, to copy and carve any number of given lines or forms with speed and precision; but if he has to think about these things, his execution becomes hesitating, and he makes mistakes. But you make a man of him for all that. “He was only a machine before—an animated tool.” If we look only for precision, we cannot expect thought or invention. In the manufacture of machinery and many other things which require neatness and despatch, division of labor is necessary; but, as Ruskin observes, this implies division of the men, which is fatal to all artistic invention. If we look at the professional aspect of architecture, we shall see that it is composed of several different things, and those engaged in producing a building are divided men—that is, their interests and aims are very one-sided or restricted. Thus there is the man who designs the building, perhaps only a “ghost,” and architecture which consists only of designing can hardly be called by that name; then there is the builder or engineer who carries out the construction—his interest and responsibility lie in making a profit, and therefore of taking a very partial view of the construction; then we have decorative craftsmen, who only work in their own narrow grooves, and are equally divided in their thoughts and sympathies. None of these divided men can produce architecture, for each of them is only working in his own narrow groove—only employing one of his faculties, while his eyes are closed to all other. The profession is therefore open to this same fault as that of a large manufacturing industry: it is divided into draughtsmen, designers, experts in construction, builders and contractors, crafts, and tradesmen, and each of these works with only a part of his faculties.

From the business and commercial point of view, then, the modern system of division of labor has a good deal to recommend it; but at the same time the personal factor is suppressed. The worker becomes a mere “segment,” to use Ruskin’s phrase; his whole life and thought is cut up into parts, and he uses only one of those parts in his work. He becomes mechanically perfect in his

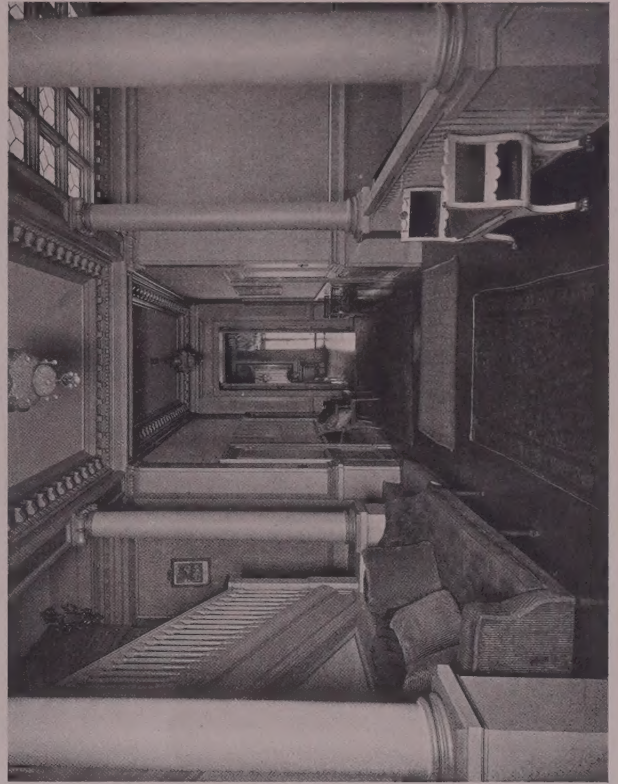
(Continued page 47)



ELEVATION AND PLAN, RESIDENCE, R. BURNSIDE POTTER, 123 E. 73D ST., NEW YORK CITY.



R. BURNSIDE POTTER, Architect. Wurts Bros. Photo.

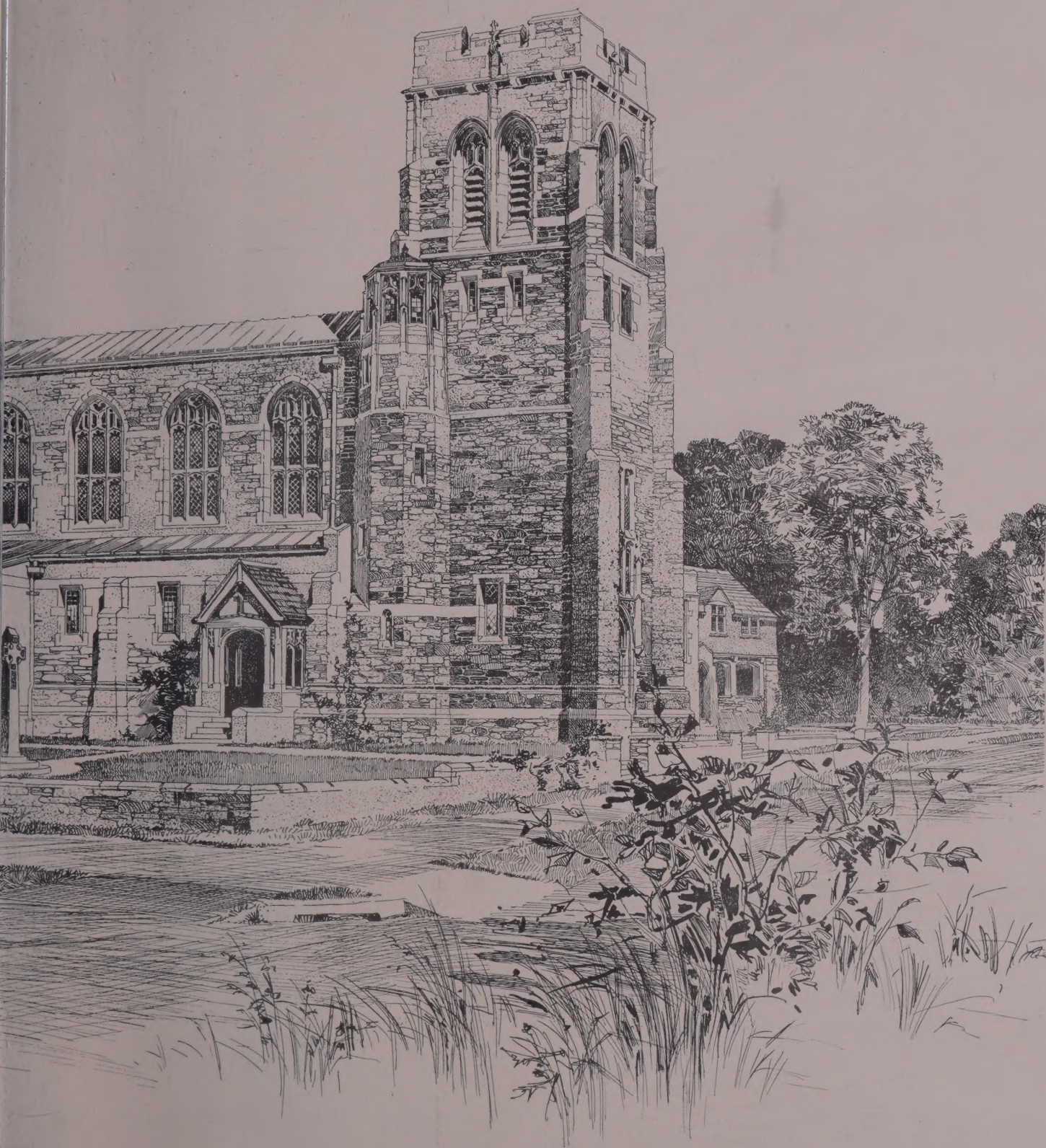


DINING ROOM, RECEPTION ROOM, GROUND FLOOR HALL, AND FIRST STORY HALL, RESIDENCE, R. BURNSIDE POTTER, NEW YORK.

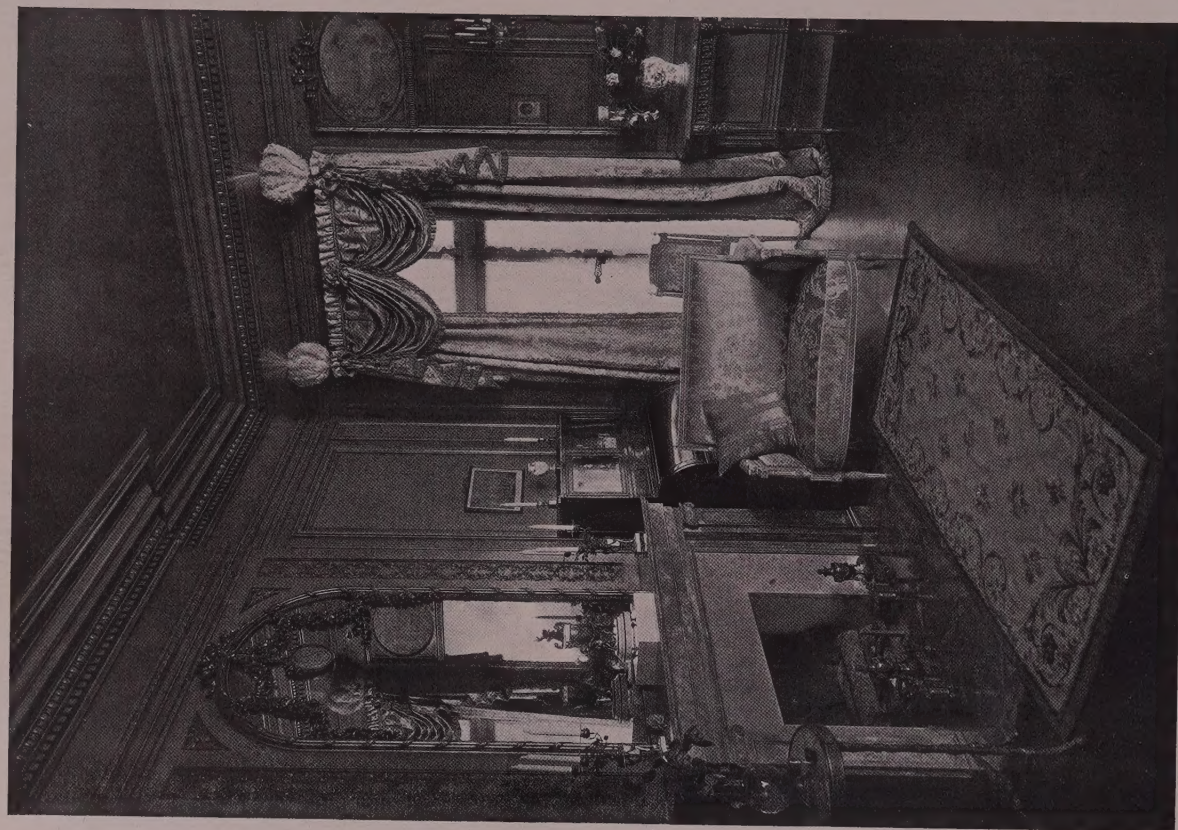
R. BURNSIDE POTTER, Architect. Wurts Bros. Photo.



DESIGN FOR CHRIST CHURCH, BAY RIDGE, NEW YORK.



Cram, Goodhue & Ferguson, Architects.



R. Burnside Potter, Architect. Wurtis Bros. Photo.



VIEWS IN DRAWING ROOM, RESIDENCE, R. BURNSIDE POTTER, NEW YORK.

part; but its relation to all other equally important parts is ignored. The man acts his part independently of that of others engaged in the same production. How would a theatrical play go under such conditions, if each played his part independently of the other players? A tool or a piece of machinery, perhaps, suffers the least; but when the mental power of design has to be exercised, as in the execution of a piece of metalwork or woodwork of a decorative kind, this subdivision of labor becomes a positive hindrance, unless the men engaged upon the work are in sympathy with one another's aims; and the more complex the design the more separate parts and materials it comprises, requiring more craftsmen, the more difficult it becomes to produce a pleasing whole — and this notwithstanding the general design which is furnished by the architect or artist. There is a want of sympathy between the several portions of the work, simply because each craftsman has only done his best in his own way without considering his brother-craftsmen's part. And this discordance of aim is often seen in a building designed by one man, contracted for by another, and executed by several different craftsmen or sub-contractors. The engineer employed in the iron and steel work, the mason and bricklayer, the carpenter, joiner, and decorator contribute to the result. The work is well done according to the actual requirements of the building; but there is

a want of harmony. Each is responsible only for his particular trade, not for anyone else's, so the result is a number of separate and often detached efforts. Taken as a combination of all the scientific and technical branches of the building trades it is perfect; but as an artistic production it is a failure. As long as the modern contract system lasts in which there is a nominal designer who is paid a percentage on the cost, and a contractor who has to "farm out" the work to several separate tradesmen who have no personal interest in or responsibility for the work, we can hardly expect any-

thing better. The whole is a business transaction, in which the large professional firm makes a profit.

PROGRESS IN ARCHITECTURE.

MR. E. GUY. DAUBER, President of the London Architectural Association, in a recent address, speaking of the dawn of progress in Architecture, said:

"In architecture, decoration, and the plastic arts, there is a strong and virile movement permeating the country, not only to treat material sensibly, but with freedom from the fetters of bygone schools of design. It lies in your power to forward this movement, to train your hand and eye, to study labor in the profession you have chosen, remembering always that, as the coming generation of architects, with you rests a great responsibility. I would have you think of architecture from a national standpoint as a great force, and make up your mind from the day you enter the profession to devote yourselves to the uplifting of the noblest of all the arts. Your work will be your greatest recompense, and if you throw your heart into it you will find it a never-ending pleasure and engrossing pursuit to the end. Look at things largely, and try to think in the mass, and do not design your buildings as separate elevations, but picture them in the round, as imaginary buildings, that you could feel and

handle, and plan out the surroundings, and the environment, so the whole is complete in every way. If you accustom yourselves to this habit of thinking of your designs as a whole, you will be surprised at the grasp of idea it will give you and the increased pleasure you will get out of your work. Study the work of our best living men as well as of those long since dead and forgotten, and do not neglect the prosaic present for the picturesque past. So much is being done nowadays to encourage practical training that many are apt to neglect the more artistic side of their work."



MANTEL, DRAWING ROOM, RESIDENCE, R. BURNSIDE POTTER, NEW YORK.
R. Burnside Potter, Architect. Wurts Bros., Photo.



BEAUX ARTS COMPETITION. AN ELEPHANT HOUSE.
First Mention, Walter DeMari, Atelier Hornbostel.



BEAUX ARTS COMPETITION. A SUMMER STUDIO.
Second Mention, A. R. Eggers, Atelier Hornbostel.

The Society of Beaux Arts Architects

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Education.

OFFICIAL ORGAN - - ARCHITECTURE.

CLASS B—ESQUISSE-ESQUISSE.

AN ELEPHANT HOUSE IN A CITY PARK.

This house is required to accommodate one large elephant only, and should be so arranged as to avoid draughts, especially during the cold weather. A portion of the interior is reserved for the visiting public. The part appropriated for the use of the elephant should be at a somewhat higher level, approximately two feet, to show the animal to good advantage. A small stockaded enclosure should adjoin the house to allow the elephant some air and liberty. No space is required for the storage of fodder.

The character of the little building should be most sturdy and of a quaint simplicity.

The greatest dimension of the house shall not exceed 50 feet.

There are required an elevation of the front at scale $\frac{1}{8}$ in. = 1 ft., and a plan and section at scale $\frac{1}{16}$ in. = 1 ft.

REPORT OF JUDGMENT.

CLASS B—ESQUISSE-ESQUISSE. AN ELEPHANT HOUSE IN A CITY PARK.

| | | | |
|-------------------------|----------------|---------------------|---------------|
| Atherton, H. P. | New York | Atelier Perkins | |
| Bill, H. S. | New York | Atelier Almirall | |
| Bruno, T. A. | New York | Atelier Donn Barber | |
| Brown, W. J. | New York | | Hors Concours |
| Crook, William | New York | | |
| DeMari, Walter | New York | Atelier Hornbostel | 1st Mention |
| Foley, J. J. | New York | Atelier Donn Barber | |
| Hart, R. E. | New York | Atelier Perkins | |
| Jonck, F. | New York | Atelier Hornbostel | |
| Major, H. B. | New York | Atelier Hornbostel | |
| McKinney, E. B. . . . | New York | Atelier Hornbostel | |
| Müller, B. E. | New York | Atelier Hornbostel | 2nd Mention |
| Paddon, H. E. | New York | Atelier Y. M. C. A. | |
| Ritchie, J. F. | New York | Atelier Donn Barber | |
| Rebore, A. | New York | | |
| Smith, T. L. | New York | Atelier Perkins | |
| Varian, L. E. | New York | Atelier Donn Barber | |
| Bye, M. J. | Philadelphia | Atelier Cret | |
| Dunlap, M. E. | Philadelphia | Atelier Cret | |
| Erskine, Richard . . . | Philadelphia | Atelier Cret | 2nd Mention |
| Grancell, W. E. . . . | Philadelphia | Atelier Cret | |
| Pickell, F. G. | Philadelphia | Atelier Cret | |
| Raiguel, W. O. | Philadelphia | Atelier Cret | |
| Schweiker, C. C. . . . | Philadelphia | Atelier Cret | |
| Temple, T. B. | Philadelphia | Atelier Cret | |
| Trout, W. P. | Philadelphia | Atelier Cret | |
| Sibley, Ernest | Des Moines | Atelier Proudfoot | |
| Torbitt, A. N. | Jefferson City | Atelier Opel | |
| Bliss, G. L. | New Haven | Atelier Robinson | |
| Fleming, G. S. | Warren, Pa. | Atelier Phillips | |
| Lubsch, B. J. | Kansas City | Atelier Van Brunt | |

CLASS B—ESQUISSE-ESQUISSE.

A SUMMER STUDIO BY THE SEA.

This little building is to be situated upon a prominence or slope upon the sea, with terraces and flights of steps permitting the occupant to descend for bathing and to enjoy aquatic sports.

It shall consist of a studio occupying fourteen hundred square feet of area, a small dining-room, kitchen and two bedrooms with conveniences.

It may be of one or more stories, and the terraces shall be adorned with groups composed by the occupant.

There should also be a small harbor for boats and bathing facilities.

Required—

An elevation at $\frac{1}{8}$ " scale.Section and plan at $\frac{1}{16}$ " scale.

REPORT OF JUDGMENT.

CLASS B—ESQUISSE-ESQUISSE. A SUMMER STUDIO BY THE SEA.

| | | | |
|-------------------------|---------------|-------------------------|---------------|
| Atherton, H. P. | New York | Atelier Blair-Van Pelt | |
| Barry, F. H. | New York | Atelier H. B. Mann | |
| Bruno, T. A. | New York | Atelier Donn Barber | |
| Conrad, G. E. | New York | Atelier Armstrong | |
| DeMari, Walter | New York | Atelier Hornbostel | 2d Mention |
| DeWitt, Gerard | New York | Atelier Donn Barber | |
| Eggers, A. R. | New York | Atelier Hornbostel | 2d Mention |
| Lawson, Harold | New York | Atelier Ewing & Chapell | |
| Major, H. B. | New York | Atelier Hornbostel | |
| Müller, B. E. | New York | Atelier Hornbostel | |
| O'Connor, F. B. | New York | Atelier Pratt Institute | |
| Ritchie, J. F. | New York | Atelier Donn Barber | |
| Robb, E. D. | New York | Atelier Blair-Van Pelt | |
| Thode, E. | New York | Atelier Pratt Institute | |
| Thomlinson, J. D. . . . | New York | Atelier Pratt Institute | |
| Thompson, J. F. | New York | Atelier Hornbostel | 2d Mention |
| Van Alen, William . . . | New York | Atelier Donn Barber | |
| Warren, A. S. | New York | Atelier | Hors Concours |
| Wagner, W. S. | New York | Atelier Hornbostel | |
| Waterbury, H. S. . . . | New York | Atelier | 2d Mention |
| Erskine, Richard . . . | Philadelphia | Atelier Cret | |
| Raiguel, W. O. | Philadelphia | Atelier Cret | |
| Temple, F. B. | Philadelphia | Atelier Cret | 1st Mention |
| Murphy, F. V. | Washington | Atelier Pietsch | Hors Concours |
| Vorse, N. T. | Washington | Atelier Pietsch | Hors Concours |
| Headman, A. G. | San Francisco | Atelier Weeks | |
| Schmidlin, M. A. . . . | San Francisco | Atelier Weeks | |
| Wagner, George | San Francisco | Atelier Weeks | |
| Bliss, G. L. | New Haven | Atelier Robinson | |

BROOKLYN CHAPTER A. I. A.

THE Brooklyn Chapter of the American Institute of Architects will hold its fifth annual exhibition at the Pouch Gallery, Clinton Avenue, Brooklyn, April 10th to 22nd. Exhibits of drawings, photographs, sculpture and objects of industrial art are desired from all interested. Detailed information will be sent to intending exhibitors on application to Mr. W. A. Parfitt, Secretary of the Exhibition Committee, 26 Court St., Brooklyn. Drawings for illustration in the catalogue should be sent to Mr. Henry Clay Carrel, 1123 Broadway, N. Y. City. The Chapter will give a Dinner on the evening of April 8th, and a Ladies' Reception on the 10th. The Exhibition will be open to the public free from the 11th to the 22nd.

BOOK REVIEWS.

FERRIC AND HELIOGRAPHIC PROCESSES. GEO. E. BROWN, F. I. C., TENNANT & WARD, NEW YORK. CLOTH, \$1.00.

A Handbook for Photographers, Draftsmen and Sun Printers. This little manual is the latest and most comprehensive work on these processes, and will be found a great convenience to those who require the reproduction of designs by blue print or kindred methods. Six specimen prints are shown to illustrate the different methods.

STRUCTURAL DESIGNERS' HANDBOOK. WILLIAM FRY SCOTT. 1904. ENGINEERING NEWS PUBLISHING COMPANY. NEW YORK.

This book is essentially a diagrammatic treatise on the subject of Structural Design, but it also contains a full tabulation of the properties of market shapes of materials. It gives diagrams and tables for the design of beams, girders and columns with calculations based on the New York City Building Code.

THE SCHOOLS OF ORNAMENT.*

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Egyptian.

Dealing chiefly with its later phases, the earliest period being shrouded in obscurity. Ancient Empire 4400 to 2466 B. C., Middle from 2466 to 1200 B. C. New Empire 1200 to 340 B. C.



Vase from "Vases Antiques," by B. Pecheux.

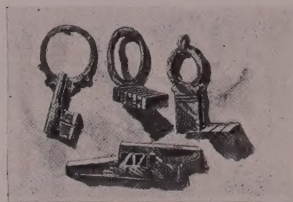
ecture and decoration, such as the anthemion and egg and dart, etc. Besides the lotus patterns, the fan shaped feather designs signifying sovereignty, the zigzag, fret, whorl, wave, daisy, scale, star, and other units are found and the palm and papyrus are much in evidence, with the winged globe symbolizing divinity.

Conventionalization in their ornament, as in all else that the Egyptians did, was the keynote of its perfection. Observe the architectonic character of their mural carvings, whatever the subject they treated, and of the form of



Meiamoun Ramses Vase, Showing Key of Divine Life.

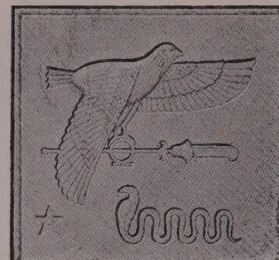
THE lotus directly conventionalized is found in Egyptian ornament more frequently than any other plant. Bud, blossom, leaf and stem all do duty under various guises. It was sacred to the Egyptians, and consequently displayed at every turn, both in connection with representations of the divinities and as accessory to architectural forms. Probably no plant in the history of mankind has ever had lavished on it the devoted study which has been spent upon the lotus. From it Prof. Goodyear in his "Grammar of the Lotus" traces the descent of many later patterns used in archi-



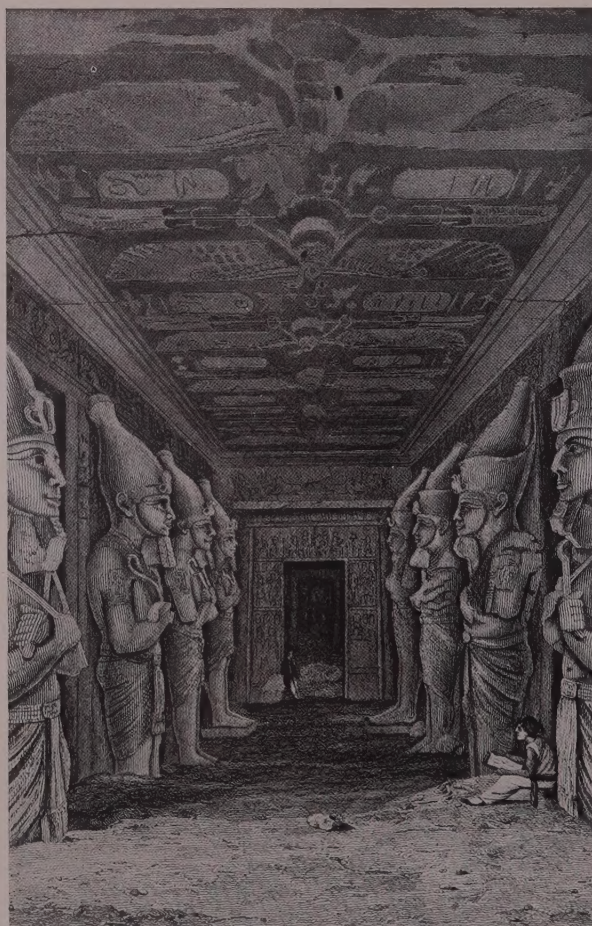
Egyptian Keys.

childish rivalry with the actual. The poetry is there, the idea is given, eye and mind are delighted, and art can do no more.

Although the most that we know of Egyptian decoration is of the decadent period, yet its beauty is great both in form and color, applied with thorough appreciation of the best results. In the darker parts of the temples one could hardly have seen color at all had it been put on in pale tints, therefore the Egyptian decorator laid on strong and glowing tones. Again, massive and heavy ornament was used where it would tell, and for parts of the building nearer the eye, more delicate forms and patterns were employed. If we could ever know the entire history of Egyptian ornament we



Hawk and Cobra.



Speos of Phri, at Abou-Sembil, Nubia.

* A series of articles written by Mr. William Winthrop Kent, Architect, and forming part of "A Treatise on Locks and Builders' Hardware," by Henry R. Towne, President of the Yale & Towne Mfg. Co., and Past President of the American Society of Mechanical Engineers. This book is profusely illustrated and contains more than 1100 pages, 4x6½". John Wiley & Sons, Publishers. Price, \$3.00. It is the intention of the publishers of ARCHITECTURE to reprint one school in each number.



Designs founded on Feather and Lotus

should probably see that the little we now know is only as the glimmer of sunset to the full sunlight of its perfection.

The scale upon which Egyptian architecture and decoration



Designs founded on the Lotus.

repeated the forms of plants and trees in temples and other edifices, is reiterated in the arched nave of the Gothic cathedral, with its clustered columnar supports.

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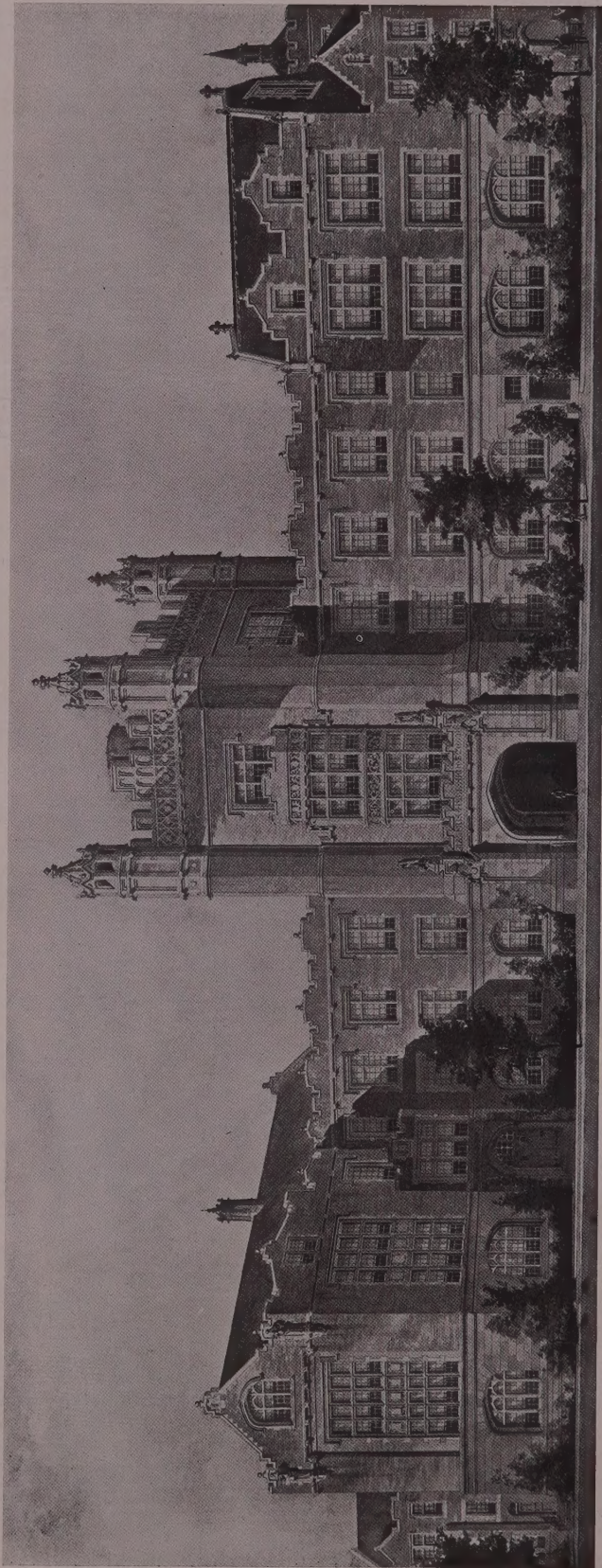
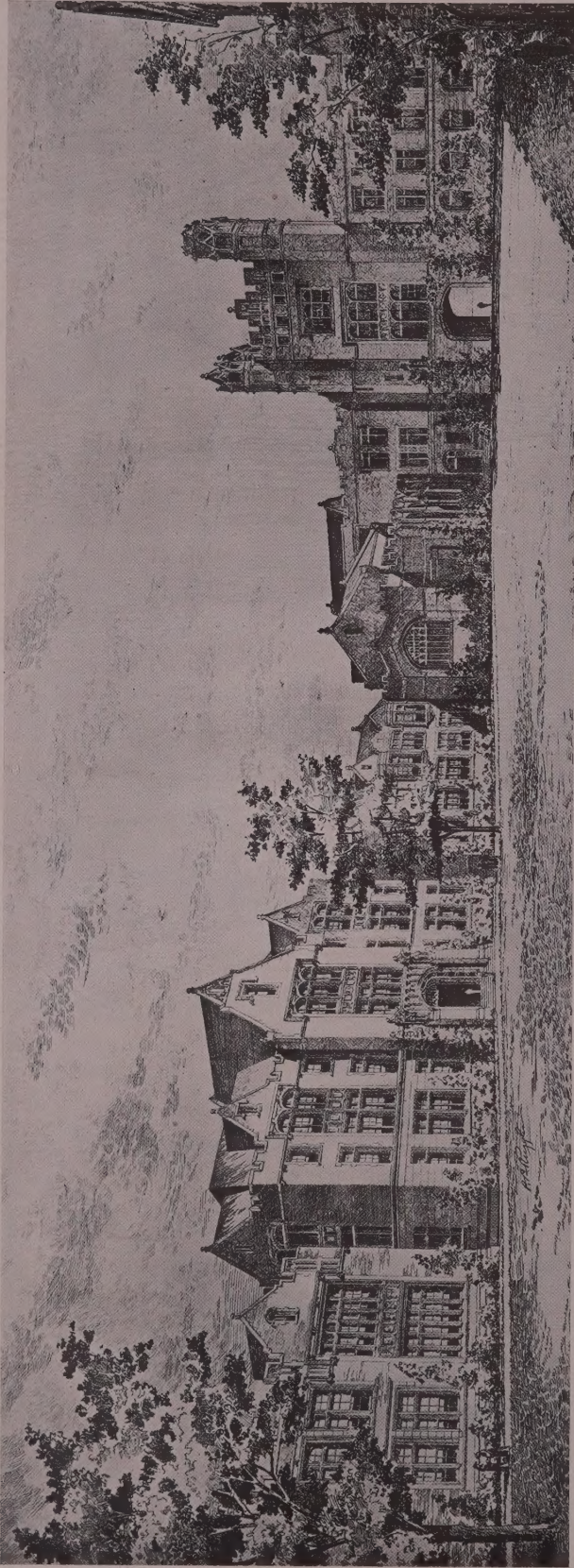
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C. B. J. Snyder, Architect.